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ABSTRACT

The National Art Education Association prepared this guide to help elementary and secondary schools develop quality art programs. Opinions stressed in the guide are that art experiences are an essential part of an educational program and that all students must be offered a carefully planned, developmental art program from kindergarten through high school. Four aspects of art must be emphasized: seeing and feeling visual relationships, producing works of art, knowing about and understanding art objects, and evaluating art products. Programs in elementary grades should stress creating works of art with a variety of materials and processes. Teaching methods should consider homogeneous grouping of students, flexible scheduling, and use of new technology. Secondary level art programs should offer opportunities for students to develop basic skills and to work in small groups. Art teachers at every grade level must be familiar with the nature of visual arts, elements and principles of visual organization, visual art materials and processes, and the functional role of visual arts in past and present cultures. Teachers must also be aware of developmental variations in children and relate the art experience to each child's needs. Requirements for space, equipment, facilities, materials, time, and scheduling are also discussed. (Author/AV)

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The Essentials of a Quality School Art Program: A Position Statement by the National Art Education Association.

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This publication has been prepared by a committee of the National Art Education Association for the use of individuals and groups responsible for elementary and secondary school art programs in the United States: school boards, administrators, curriculum specialists, supervisors, teachers, and parents. The Board of Directors of the National Art Education Association has adopted it as an official position of the Association with regard to the development of quality art programs in the elementary and secondary schools of the United States.

PREFACE

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The growing national interest in the arts combined with the new challenges confronting education make it imperative that the National Art Education Association, a voluntary professional association of teachers of art, set forth the essentials of a quality art program and the requirements for implementing such a program in the elementary and secondary schools of the United States.

Art and the Individual:

Both when he produces works of art and when he contemplates them, man uses the arts to help him understand himself and the world around him. One of the traditional and unique functions of the arts has been to emphasize individual interpretation and expression. The visual arts today continue to be a means whereby man attempts to give form to his ideas and feelings and to gain personal satisfaction through individual accomplishment. The growing complexity of our contemporary culture, including its visual aspects, also requires of every individual a capacity for visual discrimination and judgment.

Art and the Community:

Through the ages man has used the arts to build and enrich his personal and shared environment. Art experiences should help him understand the visual qualities of these environments and should lead to the desire and the ability to improve them. An art education program which consistently emphasizes the ability to make qualitative visual judgments can help each citizen to assume his share of responsibility for the improvement of the aesthetic dimension of personal and community living. Acceptance of this responsibility is particularly important during periods of rapid

technological development and social change.

Art and the Culture:

The visual arts contain a record of the achievement of mankind, since the values and beliefs of a people are uniquely manifested in the art forms they produce. A critical examination of these forms can lead to a better understanding of both past and present cultures.

Art in Education:

If art in education is to contribute effectively to the development of personal expression, qualitative aesthetic judgments, cultural understanding, and visual discrimination, then professional imperatives need to be continuously redeveloped as the society changes. This reassessment should, within the context of current professional goals, be concerned with content of the curriculum, qualifications of personnel, and instructional arrangements and facilities. Professional organizations such as the National Art Education Association have a continuing responsibility for giving leadership in the development of quality school art programs.

Art and the School Art Program:

Art has four aspects: *seeing and feeling* visual relationships, *producing* works of art, *knowing and understanding* about art objects, and *evaluating* art products. A meaningful school art program will include experiences in all of these areas. A planned program in art should be provided at all educational levels from kindergarten through high school. At each grade level, art experiences should be selected and organized with different emphases and different degrees of intensity and complexity so as to result in a broadened understanding in all four aspects of the art subject: *perceiving, performing, appreciating, and criticizing*. For all these aspects, certain

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common objectives of the school art program can be specifically stated, and certain basic experiences can be provided to help achieve them.

OBJECTIVES

Art in the school is both a body of knowledge and a series of activities which the teacher organizes to provide experiences related to specific goals. The sequence and depth of these experiences are determined by the nature of the art discipline, the objectives desired, and by the interests, abilities, and needs of children at different levels of growth. As a result of the art program, each pupil should demonstrate, to the extent that he can, his capacity to: (1) have intense involvement in and response to personal visual experiences; (2) perceive and understand visual relationships in the environment; (3) think, feel, and act creatively with visual art materials; (4) increase manipulative and organizational skills in art performance appropriate to his abilities; (5) acquire a knowledge of man's visual art heritage; (6) use art knowledges and skills in his personal and community life; (7) make intelligent visual judgments suited to his experience and maturity; and (8) understand the nature of art and the creative process.

CONTENT

To achieve these objectives, the school art program must provide experiences consonant with the interests and the intellectual, social, and aesthetic maturity of the student. Not all of the experiences will receive the same emphasis at each grade level or with each child; all, however, are appropriate to the total school art program. The art program should provide experiences in: (1) examining intensively both natural and man-made objects from many sources; (2) expressing individual ideas and

feelings through use of a variety of art media suited to the manipulative abilities and expressive needs of the student; (3) experimenting in depth with art materials and processes to determine their effectiveness in achieving personal expressive form; (4) working with tools appropriate to the students' abilities in order to develop manipulative skills needed for satisfying aesthetic expression; (5) organizing, evaluating, and reorganizing work-in-process to gain an understanding of the formal structuring of line, form, color, and texture in space; (6) looking at, reading about, and discussing works of art: painting, sculpture, constructions, architecture, industrial and hand-crafted products, using a variety of educational media and community resources; (7) evaluating art of both students and mature artists, industrial products, home and community design; (8) seeing artists produce works of art in their studios, in the classroom, or on film; (9) engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life, home, or community planning. Although many experiences would be planned with the broad major objectives in mind, an individual lesson or unit might be organized about a specific goal which would, in turn, contribute to the development of the capacities desired. For example, it would be quite possible and in certain situations highly desirable for students to have intense involvement with color per se, since an understanding of the structural and expressive values of color would contribute to a realization of any of the stated objectives. Conversely, in expressing ideas and feelings creatively with art materials, it would be desirable to consider manipulative skills needed, suitable materials and processes, and overall organization of the visual statement. Student needs and abilities would determine emphasis and depth of the art experience.

Part Two: The Learning Environment

The effectiveness of the art program is directly related to the quality of the environment within which the program operates. While it is true that certain objectives of a program may be achieved even with less than adequate time, materials, facilities, and personnel, more often than not the results are less than adequate. For optimum art learning in the classroom, the school administration should provide adequate and flexible facilities, quality equipment and materials, sufficient time, and properly trained and experienced teachers and supervisors. In addition, the educational environment must be readily adaptable to changing conditions within the total school program. Among the conditions which should be considered in planning an art learning environment are: (1) the introduction of humanities courses and team teaching arrangements; (2) the use of new educational technology, including teaching machines and other new media; (3) alternate scheduling possibilities suggested by the development of the middle school and the fourteen-year school, the technique of flexible scheduling, and extensions of the school day; (4) expanded facilities for continuing education; and (5) homogeneous grouping of the academically talented, the slow learners, and the vocationally oriented.

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Purpose: The art program has four aspects: seeing and feeling visual relationships, the making of art, the study of works of art, and the critical evaluation of art. At the elementary level, the major emphasis should be on making works of art with a variety of materials and processes. At the same time, the learning situation should include opportunities for the child, within the limits of his intellectual, social, and aesthetic maturity, to gain knowledge about art objects in his culture, and develop the ability to judge art products critically.

Time and Scheduling: Every elementary school child should receive regularly scheduled art instruction from a certified art teacher in a specially equipped art room for a minimum of 100 minutes per week. In addition to regular instruction, time, space, and materials should be provided for supplementary independent and individual art experiences in the regular classroom. Every elementary art teacher should have at least one period per day for advanced planning and preparation of materials and displays.

Space and Personnel: The art room should be visually attractive and provided with equipment, supplies, materials, and instructional aids to meet the objectives of a basic art program. Within every elementary school one special art room and one special art teacher should be provided for every 350-400 children. There should be no less than 50 square feet of work space per pupil, and no more than 25 children per class. At least 350 square feet of storage space should be available in or connected to the art room for supplies, materials, equipment, and work-in-progress. Both open and closed storage areas should be provided. The room should be flexible enough to

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be used by both groups and individuals. Work and storage space should be available in the regular classrooms as well as in the art room for independent, individual, or small group art activity.

Facilities, Equipment, and Materials: The facilities and equipment necessary for the art program will vary in accordance with the objectives sought. Specific recommendations can be found in the National Art Education Association publication entitled "Planning Facilities for Art Instruction" (see bibliography). Among the basic facilities, equipment, and materials should be the following: *Work surfaces*—tables, art desks, counter tops, wall areas. *Storage*—for two- and three-dimensional supplies, tools and equipment, reserve materials, and work-in-progress: these include drawers, files, cabinets, open and closed shelving, metal cabinets for flammable materials, and floor space. *Display*—wall and cabinet display space for two- and three-dimensional art examples and materials. *Utilities*—water: at least two large, deep sinks with heavy-duty traps and water-resistant counters; electricity: adequate ceiling lighting, flexible lighting over specialized work areas and adequate baseboard electrical outlets (110 and 220 volts). *Equipment*—ceramic kiln with automatic shut-off, film, slide, and overhead projectors, other electronic teaching aids as are available, projection screen, chalk board, electrical hot-plate, jigsaw, paper cutter, electric soldering irons, basic hand tools. *Source material*—books, periodicals, color prints, art objects, circulating and permanent exhibits of original works of students and professional artists. *Expendable materials*—those materials which can be handled by the age group: papers, cardboards, adhesives and solvents, fabrics and fibers, paints, inks, chalks, crayons, clay, glazes, metal, wire, wood, linoleum, brushes, brayers, cutters, and knives.

SECONDARY

Purpose: At the secondary level, learning experiences should be provided for the realization of all four aspects of the art program: seeing and feeling visual relationships, the making of art, the study of works of art from the past and present, and the critical evaluation of art products.

Time and Scheduling:

1. Art should be required for all students in the middle school or junior high school; at least one year in studio art, art history, or humanities should be required in grades 9 through 12.
2. While the entire middle or junior high school art program should be exploratory in nature and broad in concepts and experiences, it should also offer opportunities to acquire basic skills. In grades 9 through 12 a student should be able to pursue art both as part of the general education program and in specialized electives, such as studio courses and/or art history courses of greater depth.
3. In the middle school or junior high school every student should have art for a minimum of three periods a week for a year, or daily for a semester. This makes sequential planning of art experiences possible.
4. In grades 9 through 12, art classes should carry one unit of credit and consist of a minimum of 200 minutes a week. It might be desirable to schedule both long and short periods to fit the varying needs.
5. There should be at least one art teacher for every 25 scheduled art periods per week in the secondary school.
6. There should be no more than 25 students per teacher; however, special scheduling may be required to provide for small studio groups and large groups for

lectures or visual presentations.

Space: Every secondary school of 500 pupils or less should have at least one general art room with no less than 65 square feet of work area per pupil and no more than 25 pupils assigned to the room at any one time. In addition, one fourth of the area of the room or approximately 400 square feet of space should be provided for storage. This should be in the art room itself or adjacent to and connected with it. Both open and closed storage areas should be available. The general art room in the middle school, the junior, or the senior high school should be designed for maximum flexibility: for film or TV viewing, reading, lectures, exhibits, working in two- or three-dimensional media which require special materials and processes, and for extra-curricular art education. Secondary schools with more than 500 pupils should have one or more of the following specialized art rooms to permit types of work not possible in the general art room: *Metalcrafts room* for designing and shaping wires, metals, and related materials into jewelry, hollowware, sculpture, and miscellaneous constructions. Special equipment is needed for cutting and sawing; for annealing, soldering, and welding; for hammering, buffing, casting, and enameling. The following special facilities are also needed: sound-proof ceiling, durable and easily cleaned floors, acid-resistant plumbing, 220 volt electrical outlets, and ventilation to carry off acid fumes. *Ceramics room* for pottery, clay casting, and ceramic sculpture. Special items needed include: clay bins, damp and dry storage, potter's wheels, clay and glaze mixing equipment, spray booth, and kilns. *Printmaking room* for stencil, planographic, relief, and intaglio printing. Equipment needs include: screens, plates, stones, sinks, acid baths, presses, drying racks, and storage for printing equipment and materials. *Photography room* for processing, enlarging, and printing. Equipment

for dark room includes: special sinks, enlargers, print boxes, tanks, trays, dryers, and mounting devices. Classes scheduled for such specialized art rooms should have enrollments of not more than 20 students; nonstudio classes in art could have variable enrollment, depending on the type of course and the method of instruction.

Facilities, Equipment, and Materials: The general art room in the secondary school, in addition to the furniture, tools and supplies, and instructional aids listed for the art room in the elementary school, should contain the following: *Work areas* for ceramics, metal work, printmaking, sculpture, and two-dimensional art activities. *Conference area*, including art office. *Reference area* with books, periodicals, reproductions, slides, films, and tapes. *Basic tools and supplies for sculpture:* chisels, files, rasps, welding and soldering equipment, mallets, plaster, wood, wires, metals, vermiculites, clays, firebrick. *Basic tools and supplies for printmaking:* press, metal plates, wood and linoleum blocks, chisels, cutters, silk screen equipment, inks, and brayers. *Basic tools and supplies for drawing and painting:* brushes, painting knives, drawing and painting surfaces, tempera, acrylic, oil and water color paints, inks, markers, crayons, pens, and pencils. *Basic tools and supplies for textile design:* table and floor looms, hooking frames, needles, yarns, fibers, fabrics, and natural materials. *Basic tools and supplies for ceramics:* kilns, modeling tools, turntables, potter's wheel, clays, glaze ingredients, portable clay storage bins, and damp boxes.

Effective learning in art depends directly upon the competency and enthusiasm of the art teacher. He must be thoroughly familiar with the nature of the visual arts, the elements and principles of visual organization, visual art materials and processes.

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and the functional role of the visual arts in the cultures of the past and present, and must understand the unique contribution which the visual arts can make to the education of each child. Furthermore, the person who teaches art must be aware of developmental variations in children and youth from different cultural, ethnic, regional, and socioeconomic backgrounds and must be capable of providing learning situations which encourage pupils to perform at successively higher levels of creative performance.

Preparation of the Art Teacher:

As part of his college preparation, the elementary and secondary school art teacher should have a major concentration in art that includes course work in the areas of art history and art studio with the opportunity to pursue one or more areas of art in depth. A minimum of 45 semester hours of art should be considered the minimum preparation for a teacher of art. The degree program should also provide course work which includes study of individual differences and the learning process in art, the structure of an art curriculum, and ways of stimulating, guiding, and evaluating art experiences. The student teaching and/or internship program should provide the opportunity of observing and teaching for a minimum of eight weeks daily in the classroom, total school, and community situations.

Since, in the elementary school, the need to use visual expression often arises in learning situations outside the art room, the elementary classroom teacher shares with the elementary art teacher the responsibility for the kind and quality of art experiences made available for the children. In order to assume his share of this responsibility, the elementary classroom teacher needs to include in his college

preparation the study of the developmental growth of children in art and ways of selecting, stimulating, guiding, and evaluating art experiences, the appreciation of the visual arts and their importance in people's lives, and participation in art studio activities which provide understanding and skill in the use of a wide range of two- and three-dimensional materials and processes suitable for children's art experiences.

Preparation of Supervisors of Art and Administrators of Art Programs:

Direction and supervision at local, county, and state levels are essential to the development of effective school art programs. To assure that supervisors of art and administrators of art programs at local, county, and state levels have adequate preparation and experience, they should hold the masters degree in art or art education, have specialized training in education, supervision, and administration, and a minimum of five years teaching experience at both the elementary and the secondary school levels.

General Administrator:

Those persons preparing to enter the field of general administration or supervision should have at least one course dealing with theory and practice in art education.

Supervision of Art:

1. The art supervisor or consultant should serve no more than 50 teachers; he should be a guide and consultant, not an itinerant teacher. In small communities, the supervisor may have a joint appointment with two or more school districts or may be attached to county or state administrative units.
2. A school system with several art teachers at the elementary and secondary school levels should engage the services of one individual as director to coordinate the art

program. In large school systems, additional supervisors are needed to extend services and provide leadership.

3. There should be a person in the state department of education whose full and total responsibility is to assist in the development and improvement of the school art programs throughout the state.

The Administration of the School Art Program:

At the local level, the curriculum specialist, principal, and superintendent play important parts in the development and implementation of the school art program. School administrators can contribute to the quality and growth of the art program through awareness of: (1) the characteristics of a quality school art program; (2) the contribution that the visual arts can make to the educational program as well as to society at large; (3) the relationship of art to other disciplines in the school curriculum.

The school administrator also supports the art program by: (1) providing an adequate number of art teachers; (2) scheduling art as a regular part of the total school program; (3) controlling student-teacher ratios in art classes; (4) providing time and space for in-service education of teachers of art; (5) maintaining facilities for an effective art program; (6) securing opportunities for utilizing community resources; and (7) encouraging art teachers to take an active part in local, state, and national professional art education associations.

At the state level, departments of education should employ state directors of art education with a sufficient number of supporting staff to provide necessary leadership, service, and coordination of art programs at all levels in every community in the state.

Part Three: Summary And References

SUMMARY

The National Art Education Association, a professional association of teachers of art at the national level, has as its primary concern the improvement of the quality of programs of art in the schools of the United States. To assist school systems in developing quality art programs consistent with their own educational aims and objectives, the National Art Education Association has prepared this guide. In this publication the National Art Education Association takes the position that: (1) art experiences are an essential part of the school's program of education; (2) all children and youth must be offered a carefully planned program in art from kindergarten through high school; (3) such a program should be developmental in character; (4) to provide such a program it is necessary to have well prepared personnel, adequate curriculum content, and sufficient time; and (5) physical facilities, equipment, and materials should be available in sufficient quantity and quality that the art personnel can provide art experiences which will result in the fullest development of the potentialities of each individual.

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